

#4

ROT

30p

City Indians

Electro Hippies

Ripcord

RESIST IN PEACE

AVAILABLE

RAIDING OPENHIEMERS
TOMB!

READING OPEN HEIMERS to MB:

INRO:

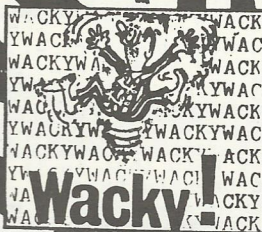
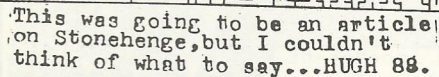
Another issue of ROT appears after a very long period. Two reasons for this are the fact that I now do ROT on my own (with a few contributors), since Steve is concentrating on other projects and things within his life. The second reason being everyone's enemy - 'money'. It's been an uphill slog, ROT*4 has been ready since December 88, but I've had problems with debts and the claimants advisor officer - this explains the period between completion and publication. So it looks like I'll be doing the 'Enterprise Allowance Scheme' - I'll be producing 2to4 band singles, so watch out for releases by ROT, and they'll be cheap too! Oh yeah before I forget - You'll probably notice there are no record or demo reviews, instead I've done Ads with comments for people who sent me promos. Anyway read, enjoy, laugh, criticise, write and then I'll probably reply. And finally thanx to everyone I know, write to, laugh with and fight with.

SPECIAL THANK TO HUGH, WHO LENT ME THE CASH TO PRINT THIS ISSUE. THANX ALOT YOUR A GOOD FRIEND. HERBS.

P.S SORRY FOR THE SP PRICE RISE BUT AS YOU MAY HAVE NOTICED THE COVER IS NOW A BIT 'FLASH' THIS IS NON-PROFIT ZINE.

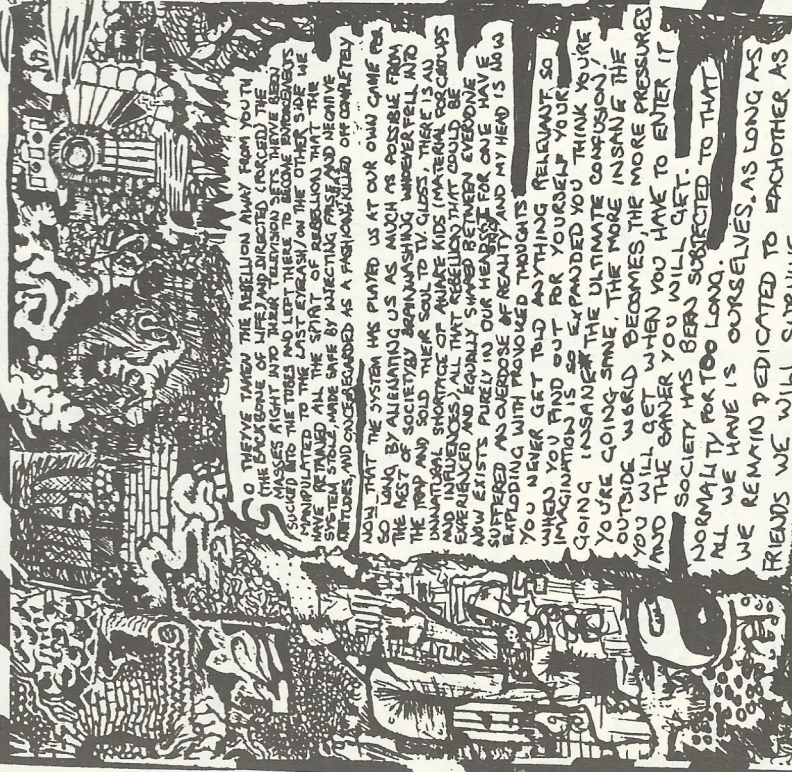
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THANKS TO: Robin & Lee - A.R.P, Rita - F.Cover, Nikki, Distribution, Gavin & Why?, John & Ripcord, John, Distribution, Sean, Hugh, Griff & City Indians, Electro Hippies, Gerard, Cosmic - collating & stoping, Juma-Printing, Tyler & Anyone I forgot.



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WHAT IS A - MAGAZINE



STAY TUNED IN
NIK 22/8/88

#BECAUSE YOU HAVE NEVER SEEN ANYTHING TO COMPARE IT WITH

WELL THIS IS AN INTERVIEW WITH THE 'CITY INDIANS' FROM DERBY, WHO YOU MAY HAVE HEARD OF BY NOW AND IF YOU HAVEN'T YOU SHOULD ATTEMPT TO DO SO IN THE FUTURE. THIS INTERVIEW WAS CONDUCTED AFTER A GIG THEY PLAYED AT THE RICHMOND IN BRIGHTON WITH CULTURE SHOCK AND PARANOID VISIONS. IT TOOK PLACE AT THE 'A.R.P.' HOUSE AT ABOUT ONE IN THE MORNING AND ALL INVOLVED WERE RATHER MESSED UP, WHICH MAY EXPLAIN THE LENGTH OF THE INTERVIEW AND SOME CONFUSION WHEN I DECODED IT! THE 'CITY INDIANS' ARE RELEASING A SINGLE AND WILL ALSO APPEAR ON THE 'R.O.T.' COMPILATION SINGLE, THE MEANTIME RECORD WILL THROUGH..... WELL, HERE WE GO:

R: WHY THE NAME THE CITY INDIANS? DOES THE BAND HAVE A PAST HISTORY?

C: Griff will tell you that.

TI: Shall we say our names so you know who it is speaking-

TO: Yeah, I'm Tom.

TI: And I'm Tim.

I: But we all sound the same, Stoned and incoherent.

C: I'm Craig anyway and I've got this sort of voice.

R: THE QUESTION?

C: Yeah, City Indians, let me try and remember this-it's the name of a song by a band from Derby called 'The Collaborators'-I don't know what the songs about-I don't know who was in the band.

TI: Griff knows but he doesn't want to talk about it.

ALL:--laugh!--

R: PAST HISTORY?

I: Read it in other fanzines-there's loads with that in it.

C: Well, like Griff's the only member who's been in it from the very beginning, so he's the only one who could say about it.

I: And Craig just explained it.

C: Hmmm!

I: It's explained as much as it should be.

C: Yeah, it's been going about 3 years now.

I: 3½ years.

C: Yeah, 3½.

I: We had a drunk year-a year of being very drunk and not really serious and then those scumbags over there joined and got really serious and heavy about it and wanted to make loads and loads of money!

I: WHERE'S THE DRUMMER TONIGHT?

I: What drummer?

TO: We ain't got one.

TI: Well Carl drummed for us tonight but he's not like a fully member of the group, we're sort of like....

C: Well he's a stand in.

TI: Yeah, Yeah basically.

R: WOULD YOU AGREE THAT PUNK HAS FALLEN INTO A RUT OVER THE YEARS BY TURNING ITSELF INTO ANOTHER FASHION INSTEAD OF A WAY OF REVOLUTION AND SELF EXPRESSION?

CITY INDIANS

J: Was it ever?

C: Yeah, I think it was revolutionary at the beginning, it was different. I think though...

TI: Different from anything else that ever happened.

C: Yeah, definitely different. But like again it did get bought out and then it did get sorta saved by this idea of not making money on records and gigs and stuff like that. But that as well has naked it in a way, because like especially now there's become that like if you ever charge more than £1.50 for a gig or whatever then it's a rip-off and your rock stars and all that.

TI: Bands tend to get run down into the ground through poverty.

C: Yeah, and the gigs have been going down hill as well. The cost of the P.A.'s gone up and the gig prices have stayed the same and as a result places are getting worse. Bands are being paid less, and can't afford good equipment and the P.A.'s are crap now.

TI: Yeah, bad sound.

C: And it's not surprising a lot of people have been leaving the scene.

TI: We went up to Scarborough and like some people said that people don't go out in the evening if they know bands are playing. Cos, they don't wanna hear the bands, they would rather hear a disco cos like the quality of the P.A.'s so bad.

C: Yeah Scunthorpe, yeah Sox played there I think. I think the thing is....

TO: Well like the P.A. proved it tonight, that was crap.

C: Yeah, tonight was a good example, but luckily the atmosphere made it good. I think people are going to have to accept they are going to have to pay a little bit more for gigs and that in the future. And bands are gonna have to make some money out of it.

R: WHAT ABOUT M.D.C? WHEN THEY INSISTED ON A HOTEL ROOM AND THEN CHARGED A LARGE ALCOHOL BILL TO SHANE. WHICH ALSO RESULTED IN THEM BEING BUGGERS! THE NEXT DAY, SO THEY INSISTED ON BEING FLOWN TO LIVERPOOL OR THEY WOULDN'T PLAY!

TI: Well that's the typical spoilt rock star attitude, isn't it? It's not the type of situation we need.

C: People should be sensible about it, there shouldn't be one extreme or the other, people should just be sensible about things. Charge a sensible amount and bands should charge a sensible amount for leads and stuff all the time.

R: DO ANY OF YOU WORK? DOES THIS INTERFERE WITH BAND ACTIVITIES?

C: Yeah I've got a full-time job starting in a bit, working for the health service and I don't know how that's gonna affect it. But like there's a lot of people in bands who work, but it does affect you a bit cos you can only play at weekends or holidays and that. But it's also good in a way that you've got enough money to buy better equipment, cos you can't afford that when you're on the dole.

R: THIS I THINK WILL ONLY APPLY TO THREE OF YOU: DID YOU ENJOY 'STONEHENGE'? WHAT WAS YOUR REACTION TO THE PRESS? ANY HASSLE FROM THE 'PIGS' WHEN YOU GOT BACK ON SIGHT?

G: I enjoyed the festival, it was cut short a bit.

TO: It was something new for me, I'd never experienced anything like that.

R: WHAT ABOUT THE TROUBLE AT THE STONES?

TI: I wasn't there, Griff and Tommy were.

G: I think that... er... what do I think?

TO: I've never really thought about it.





I: I think it was to be expected like, cos people were just like walking along happily and then we got to the round-about and there were loads of pigs and everyone started getting uneasy and we just walked straight into it. The pigs wanted trouble and people went and gave em trouble.

R: WHAT ABOUT GIG GETTING KICKED FOR DOING NOTHING?

G: Fucking bad news like, he didn't do anything, they just went over the top, nick as many people as possible.
TO: It's happened to him before as well.

TI: There were like 100 people at the front lobbing things and they could have dealt with them if they wanted to but they didn't. They charged the WHOLE crowd.

R: PREAKED EVERYONE OUT!

TI: Yeah, including people in wheelchairs and kids and animals like.

G: Well it seems as an outside observer, that it was just a good bit of riot practise for the police.

TI: I mean I spoke to people afterwards at the site and at another site the next day. I was hearing stories about loads and loads of lost animals, loads of lost children, loads of injured people and animals, and basically loads of grief.

G: Yeah, they broke a dogs leg, didn't they?

TI: The camp the night after the Stones was so quiet, it was just like silent and quiet.

TO: When we got up the next morning loads of people just shifted on, you know?

TI: People had just changed.

R: WHAT'S YOUR REACTION TO ONE OF THE TORY M.P.'S TRYING TO PASS A BILL TO STOP TRAVELLERS DOLE MONEY AND ALSO THE MONEY OF PEOPLE WHO ATTEND 'STONEHENGE'?

TI: Half it doesn't suprise me.

TO: He's just after publicity really isn't he? That's all he's after.

C: This time next month he'll have forgotten all about it.

TI: I hope that something like that wouldn't get through, but it doesn't suprise me that they would take that sort of reaction. You come to expect it, it's just one thing after another.

G: Yeah basically the government can do the fuck what they want and you know unless people stop them... people need to stop them.

R: THE THING THAT ANNOYS ME IS THE FACT THAT EVERYONE WAS REALLY PEACEFUL ON SITE AND PEOPLE FROM DIFFERENT FASHIONS AND LIFE-STYLES WERE MIXING TOGETHER AND GETTING ON. BUT WHEN THEY RETURN HOME THE HARRID WILL BE RAIS'D AND THE BITCHIN' WILL BEGIN, IN ALOT OF CASES.

TI: I don't know, I like to think that when people go to something like that for the first time it effects them quite profoundly. I know like the first time I went to Stonehenge was in 1984 and I'd never experienced anything like that before. Not the police presence but just the way the way people act when there like at a festival. And the way they behave towards each other, I'd never experienced anything like that and I think it effects you quite alot.

I remember quite alot of people from Derby went last year, like they really changed afterwards. It like kind of blew there minds a bit after living in the city.

R: WHY IS IT DO YOU THINK THAT SOME INDIVIDUALS, LIKE YOURSELVES, HAVE THE DEDICATION TO TRAVEL HUNDREDS OF MILES TO A GIG AND OTHER EVENTS. WHERE AS OTHERS CAN'T BE BOTHERED TO SUPPORT A LOCAL GIG TWO MINUTES AROUND THE CORNER?

G: we used to put on pretty regular gigs in Derby but people stopped going because... Why do people stop going to gigs?

C: Because of what we said earlier, bad P.A., bad places.

TI: I think if people don't wanna go out it's up to them really.
C: Some people like travelling and some people don't, but it depends on what there into really. But it is true that some people would rather just stay at home and what the T.V than go to a gig, but you can't hassle anybody or slag them off cos' it's up to them. But it seems really boring to me, gigs are brilliant as far as I'm concerned, even if my favorite programme was on, like 'Eraserhead' or something.

G: Prisoner!

C: Yeah Prisoner Cell Block H, I'd miss that for a gig anyday!

R: WHY DO YOU HAVE TWO SINGERS IS IT COS YOU DIDN'T WANNA DISAPPOINT ONE OF THEM?

TI: Ha! Ha! Ha! (laugh)

C/G: What?!

R: TURNING ONE DOWN.

TI: No er... There was...

C: There was only one at first, then I was asked to join for some reason it just stuck like that, and it can work quite well. If we could sing we would do harmonies and things like that you know? It's all in the future there's a lot of potential there if you put your mind to it, with two singers. Like the 'Joyce McKinney Experience' they've got two singers and exploit it to the full and it sounds loads better.

R: YOU ADOPT VARIOUS MUSICAL STYLES, DO YOU THINK THIS HELPS BRIDGE THE GAP? INSTEAD OF USING ONE STYLE.

C: Yeah possibly, but I think basically to a large extent we are playing what we want to play. I don't know though maybe it would be better for the future of the band to adopt one style of music, because people will latch onto that. And when they listen to that and enjoy it they say that's 'Culture Shock' or that's who ever.

TI: I don't know, for about the last year every song we've written has been quite different and it's just the way it's worked out really.

C: I don't think that it's because we are trying to get over to different people or anything like that. We just play....

TO: What suits us like.

C: I think we've moved away from the idea of trying to get over to different types of people with our message and that. Cos looking back on history I think the amount that art and music has got to contribute to like revolutionary change is a bit questionable really. It's summed up to be more than it is.

TI: I was saying like to you earlier, was it you?

R: I CAN'T REMEMBER!

TI: No, it was the bloke from Scotland. A bloke was talking to me about what you said...

C: What art and its ability to create revolution.

TI: Yeah saying like two years ago some people in the band might have really thought we could change things...

C: Yeah, I used to.





TI: I know Craig used to alot and I did a bit. I think I think now that no one really believes as a band we can do anything major, then maybe influence a few people. Thats not a failure, but entertainments what we're really achieving.

C: Like alot of us are very politically minded....

TI: Yeah in different ways....

C: Yeah in different ways, but we do our politics in one way or another and carry it out. But personally like I don't have that on the band as much as I used to anymore.

R: HAVE YOU BEEN ABROAD FOR A PAID OR HOME

TI: We have, yeah!

R: WHAT IS THE HOSPITALITY LIKE, AS FAR AS FOOD AND KIPPING, ETC IS CONCERNED? I HEARD GERMANY WAS GOOD, LIKE THEY GUARANTEE A GOOD MEAL AND A PLACE TO STAY.

TI: Germany is quite good.

G: We didn't stay though.

TI: Yeah we did, one night... Oh no we didn't! They gave us food, loads of free beer and stuff like that.

TO: The people are very friendly.

TI: Yeah, usually if you need a bed for the night in England after a gig you can get one. Except for Carlisle ha, we didn't find anything there did we?

C: No;

G: Did we want to?

TI: We didn't ask anyone, did we?

ALL: -Laugh-

TI: No, we got spat on when we played Carlisle.

TO: Fuckin' Hell that was right punk rock, wasn't it?

G: We did enjoy it though. It was strange. Like going back in time.

TO: I didn't enjoy it!

G: They were having a whale of a time, it was like the spirit of 77.

TI: It wasn't quite that bad, but like there was gob everywhere, all over the microphones and guitars.

TO: And hanging from peoples earlobes.

ALL: -Laugh-

TO: Dead sick.

TI: I couldn't believe it, we'd gone back in time.

R: ANYTHING ELSE TO ADD? ANY SPIRITUAL GUIDANCE?

J: Em!

C: Are we supposed to plug the record or something?

TI: Have a good crap every morning.

C: Yeah, we've got a record coming out in september 88, hopefully, on Meantime records.

R: Why didn't you do it on Nortalhate?

G: Pass.

ALL: Next Question.

TI: No, we recorded it last, when was it?

G: A long time ago, September.

TI: Yeah last September and it was supposed to be out in December, January and then March. So we sent a tape to Meantime records, the bloke from Dan, and he wrote back in two days saying he wanted us to do a split 11 with Rhetoric.

C: It'll be quite good that, cos like Rhetoric are like a hectic thrash band.

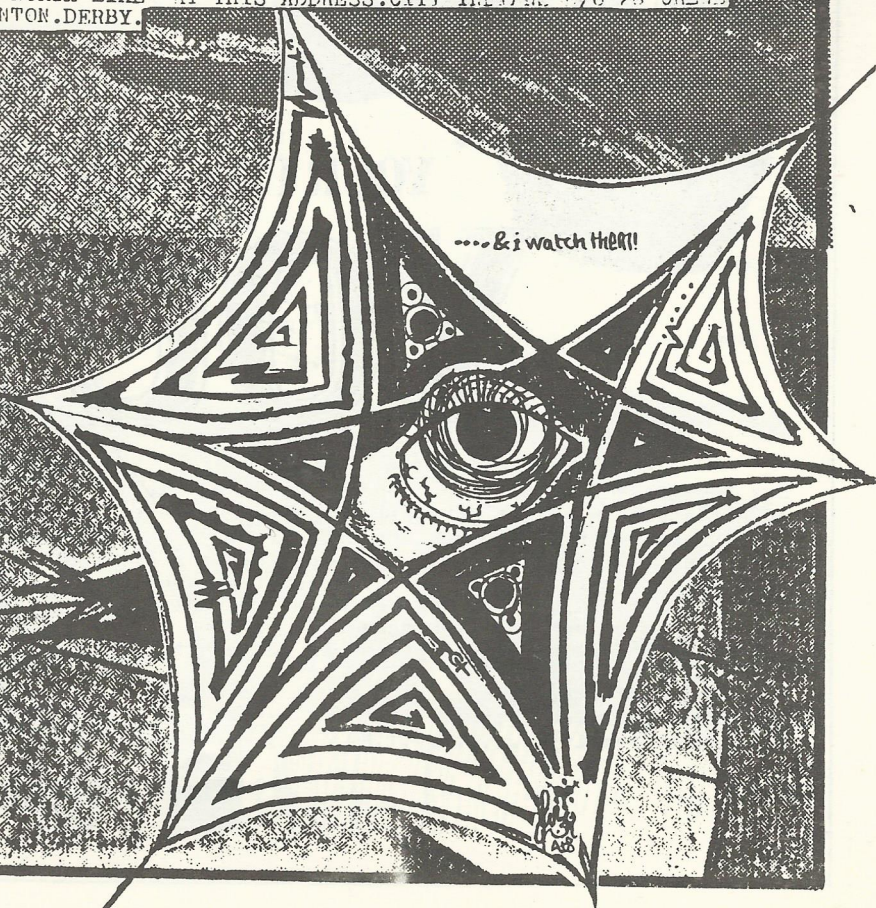
R: ANYMORE TO ADD?

G: Don't know really.

TI: We'll be touring at the end of the year. If all goes well with the IF.
R: WHAT THE U.K OR EUROPE?
C: It's Finland isn't it?
R: WHAT AN ICECAP TOUR?
C: We are really into glaciers like. Cos glaciers are good things, there
really big.
G: They're getting smaller though, cos of the rate the Earth's heating up at
the moment....
R: WHAT COS OF THE OZONE LAYER AND THE TROUBLE WITH APOCALYPSE
G: The water is gonna rise 3ft a year.
TI: Oh dear!
G: Not alot's gonna be left.
R: THATS WHY THEY BUILT THE THAMES BARRIER.
C: Yeah drown all the yuppies, serve em right for being bastards. That's
something I waana add....
ALL: -laugh- Here we go!
C: On the way down around South there are loads of people driving in Rolls
Royces and E-type Jags. Its horrible.
ALL: Yeah! Thanks! Cheers!

I'D LIKE TO SAY THANX ALOT TO THE 'INDIANS' AND GOODLUCK IN THE FUTURE.
AND I'LL SEE YOU ALL SOMETIME OR SOMEWHERE IN THE FUTURE. YOU CAN WRITE
TO THEM 'OOP NORTH LIKE' AT THIS ADDRESS: CITY INDIANS c/o 28 CRETE
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....&i watch them!!





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1. Poverty and Starvation;
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Welcome to reality.....R.O.T.89

Stonehenge 1988



R.O.T REPORTS

WHAT HAPPENED: JUNE 18

I finally left Brighton for Stonehenge with Martin and Tim (from Salad from Atlantis), Dave and the Eastbourne crew. While on the train to Salisbury I got out my faithful gas stove and provided everyone with some refreshment (namely a round of 'Hot Knives') to help pass the time. Arrived in Salisbury at 3pm. Rang Stonehenge 'Hotline', told to go to Cholderton. Checked out another site. At 7pm got on bus to Euxley camp. Got off at Amesbury after seeing a car park with about 50 vehicles & 150 walkers. Vehicles left for Cholderton. We went with walkers. Directed by police officers through M.O.D land. Police without numbers lined the road. Closed gate on us, wondered if we would be attacked. Passed through safely. Arrived at Cholderton (a small wood between fields) at 9pm. Me, Martin, Tim and Dave camped with 'city Indians' who we bumped into at the Amesbury car park. After pitching the tent got down to business. Having some grub round the 'Indians' fire and a well earned smoke. Followed by several more well earned 'smokes'. Finally hit the sack early Sunday morning. But first had to shift Martin who was sharing my two man. This wasn't easy since he was unconscious and is by no means small!

JUNE 19

Awoke about 11am. Got up had some grub after a well earned 'Hot-Knife'. Went to find the Eastbourne crew with Martin. Also sussed out the site and generally got into the happy atmosphere. While sitting round fire with the 'Indians' and the unfamous three a helicopter went over for the hundredth time disturbing our peace. This time it announced a message. Which told us we had three hours to get off site cos they had a 'Court Order' which made the site illegal and everyone subject to arrest. What I want to know is how they got a magistrate out of bed on a Sunday to sign the 'Order'? Apparently the farmer who owned the land wasn't really bothered but was advised by the police, very strongly,

Stoned at the Henge!

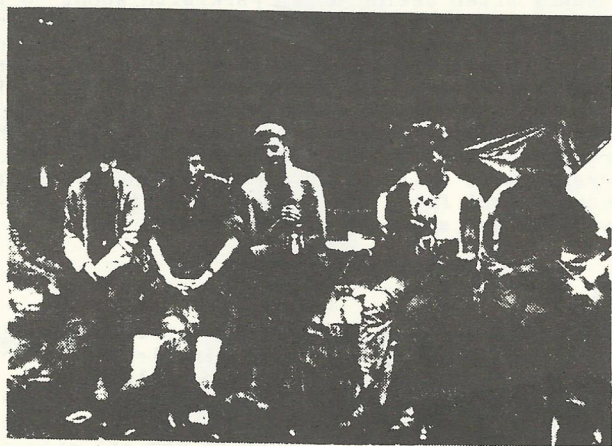
to make a complaint. What happened to freedom of choice? Went to site meeting and everyone decided to stay. Had some food at about 5.30pm just as our three hours ended. More people arrived on site. Had a chat with the 'indians' and we all decided to move further into the site. The reason being we were on the edge of the site and so we would be the first to meet the police if they sent in 'snatch squads'. Separated from the 'indians' and moved camp. Camped with the Eastbourne Crew. Socialised some more. Hit the sack. Had no problem with Martin cos we kipped under the stars and anyway he was too busy 'tripping'!

JUNE 20

I arose Monday morning or it could have been early afternoon and got back to 'buisness'. Then a few of the Eastbourne crew decided to go on a 'Beer Run' with about £50. Five hours later they returned in dribs and drabs, since they were stopped when trying to get back on sight, so they legged it. The police tried to force one of them through some six foot high stinging nettles. They were all pissed and out of £50 worth of beer had about £5-£10 worth left!

By early evening a stage had been set up and bands were playing, so I went to have a look. I took my stove and my knives with me! On they way to the stage me and Martin had a look around and found out the site had grown and there were now between 2000 and 4000 people on site! Even with such a large number of people and variations in backgrounds and cultures there was NOT one incident of violence, a shame society isn't the same. While watching some band play Eddie came up and said hello so we had a chat and a round of 'hot knives'. Then we wandered back to his camp. I was able to reacquaint myself with Doug, who drums for Verbal Assault, and also there was Mikey, who plays bass for Toxic Ephex, and all the Culture Shock crew. So we had another round of 'Hotties'.

Later on I went back down to the stage with Eddie and Simon to watch Culture Shock play three or four numbers. Then it was time to head for the stones, hurrah!



JUNE 21*THE SOLSTICE

I walked with Martin and a crowd of about 2000 towards the stones. After about 10 minutes we came across a road block which would only allow walkers onto the main road. We walked for another 40 minutes till we arrived at a round-about which had several buses on it, this was about ½ a mile from Amesbury. Just passed the round about was another road block, as people passed through it they confiscated walking sticks and flag-poles. After I passed through the road block I had a rest. While resting Eddie passed by so he sat down and had a drink, he had his flagpole knicked by the police. I then walked on with Eddie and while he was getting a branch from the roadside I somehow lost Martin!, which is difficult since he's a big bugger. We passed through a third road block as we neared the stones. Then we were there!

Soon after arriving people gathered near the stones perimeter fence, which had police lined up along it. Behind us was another fence which led onto an open field. Above us were helicopters with search lights watching for people making a dash for the stones. After awhile people began leaning against the fence the police began pushing people back. Then truncheons were used and a small group people got agitated and began throwing dirt, there was more violence from the police and more retaliation. Then the direct incidents with the police moved up towards the heel stone and all I could see were the police hitting people and dirt being thrown. As the police activity increased larger objects were thrown. During this several people mounted the heel stone and a few made a dash towards the stones but were caught, the people on the heel stone remained. Then the helicopter issued a warning to disperse and several minutes later the riot police charged. I was on the grass verge by the perimeter and I watched as people panicked and run down the road. As they passed me I watched my ruck sack, which was in the road, disappear under peoples feet. My flash was smashed so no pictures came out cos of poor light. Then people were slowly forced back and it was too misty to see the sun rise!

The police could have easily arrested the people who were taking violent action. But they were more interested in fucking everybody up, even though the majority were taking peaceful non-violent action. I thought the site would be closed down (which it was) so I found Martin and headed towards Amesbury so I could get back to the train station at Salisbury. But this was not the end of the police incidents. While queuing for a drink at the Amesbury petrol station a milk float pulled up and people started buying food and drink. Then a police van turned up and out got several officers in riot gear who moved people on and also moved the milk float on.

Well thats about it. I hope you feel I have told you what happened correctly. Thanx to everyone who went and who goes in 1989 also thanx to Eddie, Pete the Roadie, Martin, Griff and the City Indians and all the Derby Crew, Culture Shock (who only just beat us at football in Brighton!) and anyone I forgot plus the 8000 that went. Oh yeah Dick (C. Shock) is selling Stonehenge benefit singles available for £2 plus p+p from 2 Victoria Terrace, Melksham, Wilts. The bands on the single are Culture Shock, Military Surplus, Hippy Slags and the Rhythm-ites.



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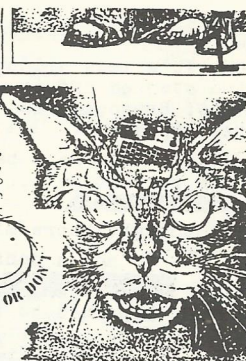
GETTING FUCKED LIKE THEY DO ON TV OR

FUCKING THEM UP? STOP, GET UP,

DEMONSTRATE, DESTROY THEIR SOCIAL

EQUILIBRIUM, CREATE YOUR OWN! YOUR NOT A NE
ROT 88

ELECTRO HIPPIES



the EEC, ever need, feed? certainly not you or me or any one in need. Grain bought of farmers...

AN INTERVIEW BY RITA & MAVIS...

THE ELECTRO HIPPIES : JOHN PEEL DARLINGS AND ESTABLISHED PROPAGATORS OF HARDCORE THRASH, WITH 1 1/2 LP'S & A PEEL SESSION 12" UNDER THEIR BELTS. I WAS QUITE DAUNTED BY THE PROSPECT OF INTERVIEWING THEM, I EXPECTED OPINIONATED AND ECOTISTICAL ROCK STARS IN FLAMES ! IN THE PLACES I WAS PARTLY RIGHT BUT OTHERWISE I WAS PLEASANTLY MIS-TAKEN. THEY WERE REALLY STRAIGHTFORWARD AND DOWN-TO-EARTH, MY ONLY COMPLAINT BEING THAT THEY WERE IN THE HABIT OF TALKING FAST & EXCITEDLY IN AN ACCENT NOT TOO FAMILIAR TO MY EARS, HENCE SOMEWHAT DOUBTFUL INTERPRETATIONS AT TIMES OF THE FOLLOWING CONVERSATION....

Q: Right, you're obviously not all 'straight edge' - how far do you all live up to what you preach ? Are you all vegan?

DOM: One vegan and two vegetarians. Two of them fairly strict vegetarians - only eat vegetarian cheese, don't eat farm eggs and things.

Q: In your lyrics you go on quite a lot about the need for 'positive action'. How far do you take this ?

ANDY: You mean direct action ?

Q: Well you write about 'positive action' in some of your lyrics like 'Run Ronald'...I've been doing my research here !

ANDY: Well I go out hunt-sabbing every week - or whenever I can sort of thing, that's all I do. I don't know about the rest of the band.

DOM: I have been known to go out hunt-sabbing - and other sorts of things you don't want to admit to doing over the radio ! I'm not wildly active because I've got an innate fear of getting nicked - I'm a natural coward ! Basically everyone does what they're willing to do.

Q: Who's the original member of the band? (to Andy) You are? How long have the rest of you been in the band?

WHITEY: A matter of months, 4/5 months I guess.

ANDY: Year & a half. I played on the Peel session and the album, not the split 12" - that was Bruno.

so negative, so much shit, must do

Q: Has there been a departure in style with new members?

ANDY: Yeah, Dom's learnt to play bass guitar...A lot of people have said we've turned more metal than like when we originally started off, but like when we started off it wasn't like we intentionally went out to play sort of hardcore with metal influences sort of stuff.

WHITEY: I don't think it has really, cos it sounds like more metal than the first split Generic thing, it's just the sound that's changed - because some of the songs that were on the original split album were just re-recorded for the album. So really there's no real great departure - there's no real change...it's just the same. I don't think there's any difference at all.

DOM: It's less sloppy than it was to start off with. I mean when the band started off it was like - (indecipherable comments) oh you must admit! Bruno was the first to admit that his bass playing was somewhat haphazard.

WHITEY: The more a band plays together obviously the tighter they get - the more it gels.

Q: I thought there might be like a conscious change. I've got you

WHITEY: No not a conscious change... Well I don't even think subconsciously.

Q: What happened to the old members? like killers, support apartheid -

DOM: Well they went on to worse things or better things, whichever way you want.

ANDY: Bruno's still one of the Electro Hippies' mates - he still goes round with us most of the time. He's not come out today but he goes to most gigs with us, and sort of sits round looking like a Bruno. (Laugh)

ANDY: The singer on the I2" plays bass for a band called Carcass, a punk band, they're just like get stoned, get stoned, get everything! (yeah drugs Glenn!) and like Simon's working. tell me I'm wrong

Q: So they just wanted to do different things... right, but join

DOM: Bruno like couldn't afford to stay in a band sort of thing, and he couldn't be bothered to learn all the spngs and whatever so he wanted to go... Er, the singer sort of... left... yeah we left (laughs) after Bruno asked him.

WHITEY: Cos he had sweaty feet... you're gonna have to stop it, cos your stores can't take too much, paint and

Q: Lovely! Do you think things have changed since John Peel has been playing you a lot? How does it feel to be John Peel darlings?

ANDY: I've never listened to John Peel before (they laugh). I can't stand hardcore meself.

WHITEY: Yeah, he's a total metal freak - if it's not metal he's not interested. Even very fast hardcore he's like not interested.

ANDY: I like it but it just gets boring.

Q: What was all that about the the Napalm Death sticker? if tortured

ANDY: That was just a joke.

WHITEY: Yeah - everybody here we all like Napalm Death. I think it's utterly brilliant.

ANDY: Yeah, they all laughed about it.

DOM: Yeah, they sent a letter saying P.S. Dig the sticker. once passed through the joke. They think: oh! - we're knocking them! or like criticising other people like, but it's not, it's just like a joke.

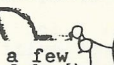
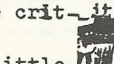
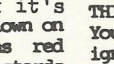
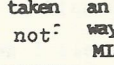
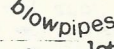
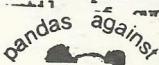
DOM: Yeah, like the title of the album. Some people got just a little bit offended by it. I think loads of people have.

ANDY: I know loads of punks! (Laugh)

WHITEY: It was just meant to be a gentle knock, nothing serious. Honest!

Q: You're lyrics fit in with the general lyric style of quite a few anarchist-punk bands at the moment like Conflict...

WHITEY: Very Generic - is that what you mean? Like you're standard hardcore lyrics? I can appreciate that.



Q: Who writes the lyrics ?

WHITEY: Well Simon the old drummer used to write most of them - he's sort of departed now.

DOM: I write some and he wrote some. But I mean, Freddy's Revenge is definitely not the normal. Chickens and Sheep have both got humour in them. I mean, we do like try to inject some humour into the lyrics even when it's something serious. We don't like totally keel over. I have a habit of going over the top in the lyrics I write. I'll be like sitting watching the news or summats, and just get seriously pissed off with summats and instead of losing my temper, I'll lose my temper on paper and sometimes get carried away like Gas Joe Pearce ...

Q: They're quite violent some of the lyrics I think.

DOM: I mean, there are certain things I'll see that really gets me losin me temper - one way of getting rid of the frustration is screaming about it on stage.

Q: In So Wicked (about child abusers) you go 'would hanging be the answer' - none of you wrote that then ?

WHITEY: Some of the bits I find I question myself. I mean - I've thought that the bits about hanging people were dubious.

DOM: All he's doing is expressing an idea which a lot of people think, even though you may think : oh, I can't agree with that cos I'm dead right-on, but it's something that goes through everybody's mind whether this kind of thing would stop it. It says in the lyrics - no, hanging wouldn't be the answer, but if you were left alone in the room with them or summats... (Others: Yeah...) you'd beat shit out of them. I mean it's our lyrics - it may not be a dead trendy kind of thing at the time.

Q: Quite a lot of your lyrics criticise apathy. I wonder what you think causes apathy in people today. Like in Unity and Protest ...

WHITEY: It's all too easy to be apathetic and sit back and let other people do things like either make music or sell fanzines or set up cops of any description. It's all too easy to let other people do it.

DOM: We do it ourselves! I'm not saying any of us are perfect! I mean that's one thing I hate: you get people who say: I do this, I do that, I'm perfect, I'm a right-on anarcho type, you know. None of us are perfect, we've all fucking millions of major failings; people can call us hypocrites if they want, but we'll admit it. (Others laugh).

ANDY: Speak for yourself! (All laugh) That was a joke.

DOM: But I mean Unity is basically just about people bitchin each other. You go around and see so many people sayin : oh fuckin 'im over there or now I don't like 'im or whatever. You just get so much serious bitching going on and it doesn't do anyone any good whatsoever. If you don't like someone go and tell them up to their face!

Q: What do you think about bands like Conflict, MDC, who do seem to have similar lyrics, like Run Ronald.

DOM: Personally I think MDC's music's fuckin brilliant. I saw them in Liverpool and they were shit hot.

ANDY: I try not to write the lyrics that's why I'm not speakin so much.

DOM: Conflict's lyrics are all right. I don't personally like their music that much. I reckon they mean what they say. I'm not going to slag them off - I know some people do, I'm not going to cos I don't know 'em.

ANDY: I like 'em. The music's brilliant and the lyrics are well put together. I reckon they're a dead good band personally.

WHITEY: Yeah anyone who's doing something positive - it's a good thing. No one's perfect, so everyone's like open to criticism... anything positive is a positive thing. Astep forward.

Q: Also you're lyrics seem to be quite concerned with environmental issues. What do you think about groups like Greenpeace, F.O.E - do you support them?

WHITEY: Definitely. All for it.

DOM: I support any action. I mean, I wouldn't say I'm a pacifist, but I'll support them completely. They probably do more than that kind of action cos they bring it to the people. We support those groups no trouble.

Q: this is a really long interview

WHITEY: Keep going!

Q: Another question about your lyrics: very few of them seem to be personally based, like about relationships, do you feel that this is less important? Though Suck seems to be an exception...

DOM: That was one track off the album that he asked us to stop doing - that was a completely personal one of Simon's. But I find them dead hard to write... I can't put my own personal feelings about relationships and things that easily down.

WHITEY: Maybe people don't want to hear about your personal troubles. I don't know, maybe they are interested but...

DOM: The lyrics are personal, as I say...

Q: But you don't feel that that sort of thing is less important...

WHITEY: You mean, all soppy... No, not at all.

Q: What was your Woolleycore T-shirt about?

DOM: You have to live near Liverpool to know that cos to a Scouser, anybody who isn't a Scouser is a Woolleyback. It was just a general joke to do with sheep. We all like live just outside of Liverpool... it just seemed silly at the time and amusing and he (Andy?) did a very good picture of a sheep! (Laugh).

Q: And also 'Killing babies is tight'...

ANDY: That was me that one... it was just like er for the first demo we couldn't come up with a title, and I didn't used to speak much - I still don't - but like we sat there and someone said summat and I just said: oh, killin' babies is tight; and so like one of em went: oh he spoke! write it down! and they like said: ah we'll use it as the title for the demo sort of thing.

Q: I thought it might be...

DOM: Well it is pretty true isn't it? (Laughs)

Q: Well I thought it might be about abortion...

ANDY: (something incomprehensible)

DOM: Andy's not worried about humans. Andy bothers more about animals than humans. Humans come second class to him and he'll freely admit to it aswell. (Laugh)

Q: How far have you to do with the skateboard scene?

DOM: I love skateboardin' yeah. I usually end up on my arse. I do try though. Like I'm in another band (Jail Cell Recipe) that are all skaters - but I don't like the posiness of it. It's good fun skatin' but... Some people who skate are well ace but you get some who are pain-in-the-rear-end poseurs... same with anybody though, you can't just say it of skaters

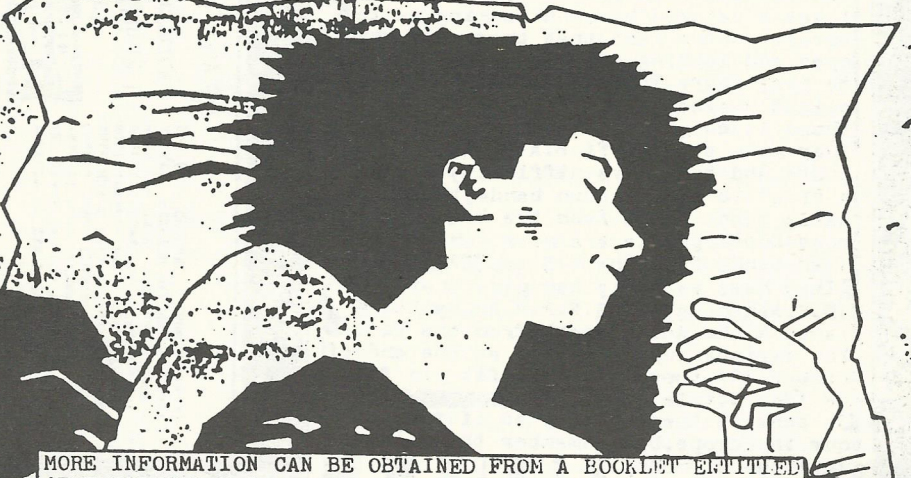
WHITEY: It's pretty costly for like decent gear - it's really expensive to get into it if you're just going to go around in it posin', I mean, some people just can't afford it.

ANDY: You can't do it on a giro!

Q: Well we're running out of tape here so we'll have to stop. Thanks

lot

I DIDN'T GO TO WORK TODAY...



MORE INFORMATION CAN BE OBTAINED FROM A BOOKLET ENTITLED
'THE RIGHT NOT TO WORK', FROM: SOUTHVIEW HOUSE, 60 GARR CROFTS,
LEEDS. LS12 3H8 OR P.I.B.E DISTRIBUTION.

... I DON'T THINK I'LL GO TOMORROW

SLAVERY STILL EXISTS TODAY EXCEPT ITS CALLED WORK. PEOPLE ARE ENSLAVED TO
AUTHORITY, ENSLAVED TO MONEY THROUGH FALSE HOPES AND FALSE NEEDS. YOU ALLOW
THEM TO STEAL YOUR TIME AND MONEY, MEANWHILE BILLIONS OF POUNDS ARE SPENT
ON YOUR DESTRUCTION, MEANWHILE THEY GROW FATTER AND MORE POWERFULL. WE CAN
DESTROY THE WORK ETHIC OF A DAYS WORK FOR A DAYS PAY. WE CAN BANISH KIND,
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NEWS

BITS 'N' BOBS

NEW ADDRESS FOR:

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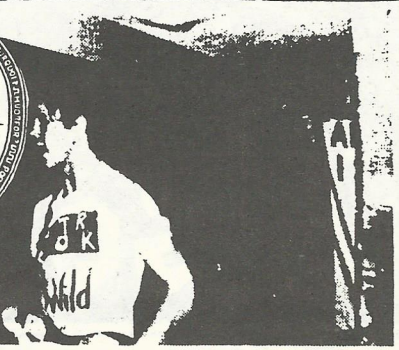
The VAN HALL SQUAT is the only independent concert hall in Amsterdam & is still going, although there have been several eviction rumours. In April 88' I got a printed hand-out asking me to advertise the fact that they were still open and looking for bands from the U.K. to play there. That situation has changed slightly since then because unfortunately there is no guarantee of money since they have to pay off P.A. & advertising costs. And they have difficulty drawing a crowd to see unknown bands, that usually means bands from the U.K. since most Dutch people are more familiar with bands from the U.S.A.

They have recently had gigs there with M.D.C, Naked Raygun, S.N.F.U, Angry Red Planet & the Accused, all from the U.S.A. plus various supports. Plus at the end of October 88' they had a benefit gig for the 'Sharpville 6'. So contact them and pop in if your on tour in Europe, but remember there is no guarantee of money

VAN HALL
Contact: 627 VAN HALL STAAT, 1051 HG,
AMSTERDAM, HOLLAND.

ROT NEWZ: Well as I said in the intro I'm setting up a record label on the EAS, it will be called 'ROT REC.s', surprise surprise! ARP will be no longer organising gigs in Brighton so I'll be taking over - get in touch if your organising a tour etc. ROT*5 - a title hasn't been decided yet, will have Default and should have Christ on Parade, Neurosis, Verbal Assault & S.N.F.U. Well have fun, fall over. ROT.

..News..



A BIRD IN THE BRIGHTON NEIGHBOURHOOD? (pictured above at an A.I.F benefit) have a couple of new members/IMMALATO TOMATOES have split up/SALAD FROM ATLANTIS have an LP out/Mike (ex I.Ts) has got a new band with Jeff & Steve (Ex VDG). There are possibilities of the old VDG line-up reforming.

..News

"Love's another sterile gift
another shit condition" - Crass

"Let me say, at the risk of seeming
ridiculous, that the true revolutionary
is guided by great feelings of love"

- Che Guevara

Love...seems to be the one thing that
nobody in the underground/alternative
culture wants to sing about. It would seem
that some people actually consider this
progress. To my mind, all it shows is a
sad lack of maturity and indeed love itself.
I've never nurtured any desire to 'grow up'
into all the things my parents wanted me
to be, but equally I find it sad to see
so many bands, especially punk/hardcore
bands, who refuse to sing about love
from what I can only presume is a pre-
pubescent fear of it.

I don't want to live in a better world
that still retains taboos. I accept that
most of the pap in the charts doesn't set
a good, or loving, example, but we all fall
in love at some point in our lives and it
strikes me as unnatural to avoid talking
about it. Using our natural experiences,
in songs - writing honest feelings about
falling in and out of love would help us
all understand a little bit more of our
selves and of each other, and provide an
alternative to the stereotypical image
flashed all around us.

Because...when a boy meets a girl, or
indeed a boy meets a boy, or a girl meets
a girl, it can be the most precious and
beautiful feeling in the world. It has been
for me anyway, and if that sounds corny
then too bad, I don't care. I like, and
write love-songs, and if they strike a
common chord with other people, then they
are as important as any song about politics
or animal liberation etc. Because we've got
to win the battle against alienation
before we can even think about winning the
battle against injustice - alienation is
the biggest and most widespread injustice
of all.

All my best feelings, most inspired
moments and most radical passionate thoughts
have emerged from a tremendous feeling of
love - being in love and shouting about it
isn't straight any more than its soppy. Its
the most revolutionary state to be in.

because more than anything else in the
world, it proves to you that you're alive,
that your life, and all life is precious
and that all life is worth preserving and
celebrating. I'd suggest that the link
between 'love' as Cole Porter sees it, and
LOVE the way hippies & yuppies saw it is
a lot stronger than just the word. I think
theres a natural progression from love to
ecology, and, in 1988 to political
militancy...anything less is a cop out.
But it all starts with love. So the next
time you hear a love-song on the radio,
pause for a moment before you call it crap
because it might just be the most beautiful
song you've ever heard....

SEXUAL LIBERATION

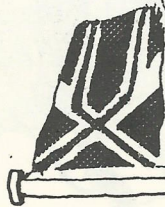
...but it probably won't be, I accept
that. It'll more than likely be soulless
rubbish written from the bank balance
rather than the heart. But we seek liberation
within love, and not from it, so its up
to us to write real songs about the real
feelings that real people (Not mythical
stereotypes) feel. Anyway, I get a back-
ache from typing cos I haven't got a table
and chair, so I'll leave it here with a
parting thought...love isn't all you need,
but its the most potentially subversive
part of all of us, and no change for the
better can be acheived without it. Love
the ones you're with.



WRITTEN BY
GERARD.

ANARCHY ISLAND

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ANARCHY ISLAND BOOK 1

WORLD
OMNIPOTENCE
IN EASY
STAGES

EPISODE 2 — WATCH OUT, FARROUT'S ABOUT

The story so far...

After a frantic chase through the tunnels of the London Underground, a Gothic Punk girl has discovered an unlikely trio of saviours ~ Three punks who have just shot her assailants dead.

"Was that helpful enough... Maddy?" enquired the punk boy, pleasantly.

"How do you know my name?" sobbed Maddy, crying with relief.

"Well, being an amateur computer-hacker ~ and quite good at it too, if I may say so myself ~ I see from the records of InternationOil that you were an ex-employee and you stole their suppressed inventions file, and so now they've got a contract out on you... Naughty girl!"

"So, who are you and why did you three save me?" asked Madeline.

"It's a very long story and we've got to get out of here fast!" said the boy ~ follow me!"

Madeline Gregory noticed that she was at Gloucester Road Station. The punks jumped across barriers and ran along a deserted section of the pedestrian tunnel.

One of the girls had blown the lock on the barrier earlier on and they ran on to the disused Piccadilly Line platform.

On the platform was a beautiful prototype car. Amazingly, it had no wheels.

The four clambered into the car which literally flew off down the tunnel, driven by Claire, one of the two girls.

"Nice eh?" said the boy. "It's a semi-automatic drive with a computer-linked radar steering system which stops it crashing into the sides of the tunnel. ~ I just hope there's no more trains on the Piccadilly tonight, 'cos at three-hundred miles an hour, the radar's not going to be able to deal with a head-on collision!" he said brightly.

Madeline stiffened and put off the question she was going to ask until later.

CONT(NUED) OVER >>>



At last the car reached the open air past Earls Court Station and flew upwards sharply, narrowly missing an iron girder.

The prototype flew upwards and onwards. A sleek black object, undetectable by radar because of its low flight-path.

Veering south-westerly, the car flew on.

"So, what's the story then?" asked the still-nervous Madeline.

"The collapse of the economy ~ early 1993 ~ remember it?"

"Yeah?"

"I caused it, I hacked into the computers of all the British monopolies ~ including International Oil's, whose redundancies included yours!"

He carried on. "I transferred masses of funds into my personal bank account ~ and covered my tracks sufficiently so as not to arouse suspicion by even my own bank.

"Transferring my money into Dollars immediately, I then destroyed the American economy by hacking into the multinational companies. Of course, I'd transferred my money to gold by then."

"Amazing!" gasped Maddy, impressed, "But where can we escape to without Intoco catching me again?"

"Do you remember another company which actually seemed to rise from the ashes of the ruined economy ~ the Cartwright Group?"

"Ah yes ~ Louis Cartwright bought the Isle of Wight to boost the British economy and set up all his businesses on the island, but no-one's quite sure who he is. He's apparently quite reclusive but... Hey! You're not him are you?" she asked, jokingly.

"Could be!" said Lou. Perfectly seriously.



IT WAS a bright, cold day in September and the clocks were striking thirteen. Lou's philanthropic plan had worked. Vectis was now independent and regarded as very dangerous by the world powers since the twenty-minute war with Britain.

The world needed a few philanthropists in 1996. The USA had meddled terribly in World affairs and, as in Chile, in England the CIA had helped to depose the Socialist Government and the country was now run by a Nazist dictator, a young lady named Ashley Winterton.

The Union Flag now sported a swastika in the centre.

Even the National Anthem had been changed from 'God save the King' to 'Britain the Mighty', a reactionary, imperialist song riddled with racial hatred and bigotry.

The bleakness of the country was worsened by the collapse of the pound. Winterton had spent the country's money on arms and the services were getting poorer.

Unemployment Benefit was now almost non-existent, and even then only for a maximum of five weeks. If you fell ill and your health insurance wasn't paid-up then you were left to suffer or die.

Television was boring, nothing controversial was allowed on TV these days. The entertainment consisted of propaganda, quiz shows and boring sitcoms whose satire was directed at the beggars and other social misfits.

'King' Louis was trying to relax in Osborne Palace, former home of Queen Victoria. The Prime Minister was making himself unpopular with Lou.

"Look Ian, I can't be bothered to talk to you about all this rubbish at the moment, will you just piss off!"

"Lou, this is important!" Shouted Ian Metcalfe, who then carried on with another tirade about flippancy. This caused Lou to press a button on his seat console.

Almost immediately the door opened and two girls came through, they were dressed in black leather and were wearing fishnets.

A royal crest was displayed on a cummerbund across their chests and on their leather jackets. The letters T.S. on their lapels confirmed Ian's fears.

They were members of the Vectan Police Force ~ the Termination Squad.

CONTINUED OVER 777

"Hello girls, would you like to see the Prime Minister to his car?" asked the King.

"Don't bother ~ I was just leaving!" said Ian, apprehensively. He knew that Claire Hall and Dorinda Willcox had already killed a man each (at Gloucester Road Underground Station) and didn't fancy upping their score.

The King watched as the Prime Minister's car drove off down the driveway and noticed another car heading towards the palace.

The driver was Captain Farrout, Admiral of the Fleet. Lou liked Farrout ~ sometimes ~ also known as Paul Goldsmith, his flippancy matched his own.

"Hello Lou, orright then?" asked the Captain cheerily. "Yeah, I suppose so!" answered Lou.

"Look man, you know the new flagship of the Navy, the Vengeance?"

"Ah yes, I haven't seen it yet!"

"Well, I'm having a bit of a bash in a few minutes, so be there in Cowes Harbour, OK?"

"Right!" said Lou, completely forgetting his alcohol-induced headache of that morning, and his solemn pledge to never drink again.

The Royal Navy (that is, the British Navy), were on full alert after hearing of the erratic progress of the Vengeance around the coast of England, but by the time Devonport was alerted, the ship was already careering around the Channel Islands and by the time Portsmouth was on alert, the ship was cheekily rushing up and down the Thames Estuary.

The party was in full swing until an idiot called Mark Lavender, 'Ginger' to his friends, decided to play with the on-board computer in the ship's bridge. As a result of this, the Pentagon's computer gave the order to fire on the Soviet Union.

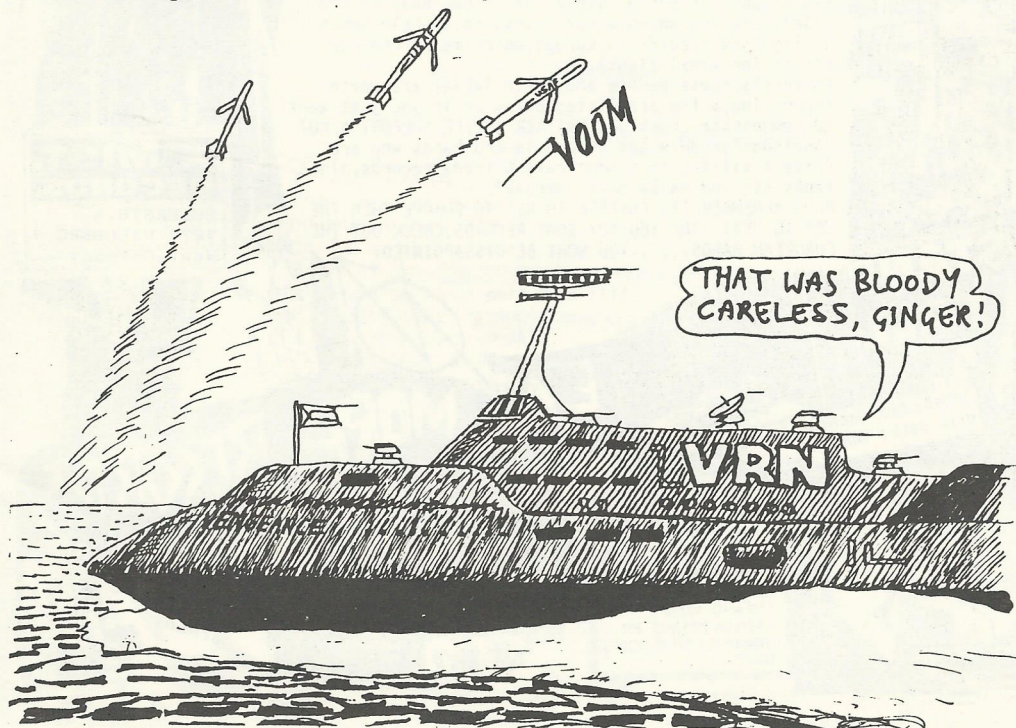
World leaders started to panic.

The Vectans knew too. Farrout was too high to care. "Let's sit back and watch the fireworks Lou!"

"Paul, if Britain gets nuked, the fallout's going to hit Vectis!" "Ah... Shit!" was the reply.

"But," smirked Lou, "I've got a sneaky plan!"

NEXT:
WORLD WAR III!



ATTENTION!

«SNEAKYVILLE»

With the recent interest and growth in popularity of H/C music I have noticed (over the last few years especially) that in general, certain music papers & people tend only to look up at a couple of countries who produce this style of music, them being mainly the USA and more recently there has been quite a lot of interest in Japan and Australia.

Now to me there seems to be a little ignorance or narrowmindedness in this, as most people into the so called H/C scene tend only to follow foreign bands (USA, Japan, Australia) and totally overlook bands who come from their own country! NO not just England but the whole of Europe or the EEC as its to be known (the united states of Europe if you like ?). Now this merger can only make things easier for basic communication & co-operation. There are 22 countries in the EEC all with thriving scenes and 100's of bands most of which being 10 times better than your usual run of the mill US H/C band.

Also Europe has many excellent mailorder groups who not only sell European H/C records cheaply, but also a whole selection of records & tapes & fanzines from all around the world. Also a lot of European record labels are responsible for releasing a whole bunch of imported records in Europe, which means cheaper prices for vinyl right?. so surely these people and their labels are worth supporting, a few are listed below or if you just want to communicate check out MAX R&R & LIFE SUPPORT & ROT fanzines for addresses of people and bands who are ready & willing to communicate & trade records, zines tapes etc and maybe meet someday?. PLUS REMEMBER ITS CHEAPER TO GET TO EUROPE THEN THE USA SO NEXT TIME YOU BUY SOME RECORDS, CHECK OUT THE EUROPEAN BANDS.....YOU WONT BE DISSAPOINTED.

till next time

SEAN



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Ripcord

RIPCORD ARE A BAND FROM WESTON-S-MARE AND HAVE BEEN IN EXISTANCE FOR FOUR YEARS NOW. I THINK MOST PEOPLE HAVE HEARD OF THEM BY NOW, DUE TO THEIR RELEASE ON MANIC EARS RECORDS AND THE FACT THAT THEY'VE PLAYED IN A LOT OF PLACES IN THE U.K. THEY HAVE HAD SOME LINE UP CHANGES RECENTLY WITH JIMMY JOINING ON BASS AND STEVE REPLACING BUZZY ON VOCALS. THEY JOINED BAZ ON GUITAR AND JOHN ON VOCALS. I WROTE TO JOHN A FEW TIMES AND FINALLY GAVE HIM THE INTERVIEW AT A GIG THEY PLAYED AT IN BRIGHTON WITH HERESY. SO HERE IT IS:

Q: WE'LL START WITH THE EASY STUFF... CAN YOU GIVE US A GENERAL BAND HISTORY, DISCOGRAPHY, ETC? WHY WAS THE NAME 'RIPCORD' CHOSEN?

A: 'Ripcord' started in Sept '84 but didn't seriously get going until Nov '85 when Steve and Buzby joined, in Feb '86 we did the 'Westcoast Thrash' demo then in May '86 we did our first release, a flexi called 'The Damage is Done', Nov '86 another demo 'Fast 'N' Furious', then in March '87 a proper vinyl job!! an L.P. called 'Defiance of Power' on Manic Ears Records. A European Tour followed that summer, then Steve left and was replaced by Jim (ex-Napalm Death) on Bass. More recently, has rejoined on vocals since Buzby was kicked out for personal reasons. We have just recorded a new E.P. and some compilation L.P. songs that brings us up to date (Feb '88). The name 'Ripcord' is a chemical but has no other significance other than sounding well 'Hardcore Punk'!!!!

Q: WAS YOUR FIRST RELEASE, THE FLEXI 'THE DAMAGE IS DONE', EASY TO PROMOTE AND DISTRIBUTE? HOW MUCH DID IT COST? WOULD YOU CONSIDER IT TO BE A SUCCESSFUL VENTURE?

A: No, it wasn't easy to get out but yes it was a success, we feel anyway. It took a lot of hard saving and begging to raise the cash (£700) to release the flexi, we had 2,500 pressed and they've all been sold out for quite a while now. The main reason behind releasing the flexi was to get us a little more 'well known' and to help us find more gigs. It definitely worked out well and was well worth the money spent out on it in the first place.

Q: A PICTURE OF THE WARSAW SIEGE WAS USED ON THE FRONT COVER OF YOUR FLEXI. WHY WAS IT CHOSEN? DOES IT HOLD ANY SIGNIFICANCE AS FAR AS YOU ARE CONCERNED?

A: Well we weren't too sure of what to use as a cover so as the title of the E.P. had already been chosen we decided a good old cliched war photo would fit well. As Warsaw was one of the most 'war torn' cities of the second world war we thought it was quite appropriate, after all once a war starts 'The Damage is Done' isn't it??

R: YOU HAD A LITTLE SLOT ON NETWORK 7 IN 1987, HOW DID IT COME ABOUT?
WHY DID YOU DO IT? DO YOU FEEL IT GOT ACROSS TO THE PUBLIC?

J: That short taste of T.V fame was all due to out ex-singer Buzby being asked to do a 10 minute feature about himself, his life, his hobbies etc. So thats how 'Ripcord' got involved. It was quite a surprise that they played some of our music as the background to the programme. I doubt very much whether many people got the 'jist' of what the band had to say cos we only appeared for about 30 seconds! But there was quite a lot about 'Animal Rights' which was pretty good and hopefully that got through to someone.

R: HOW DID YOU GET INVOLVED WITH SHANE FROM 'MANIC EARS'?

J: We've known Shane for a while now and gave him a few demos ages ago anyway he liked them a lot and offered to do an L.P with us, we jumped at it. At first it was supposed to be a split 12" with 'False Liberty' (U.S.A) but that fell through so we released it as a one band L.P.

R: WERE YOU PLEASED WITH THE ALBUM 'DEFIANCE OF POWER' WHICH YOU BROUGHT OUT WITH SHANE ON 'MANIC EARS'? DID YOU SELL MANY COPIES AND MAYBE MANAGE TO MAKE A LITTLE BIT OF MONEY OUT OF IT?

J: Yes we were pleased at the time, although you are never 100% behind anything, we always find fault afterwards but I suppose that's only natural! I think it's sold about 3,000 copies so far but it's still selling as far as we know. It also being released in the U.S as well. We have had a bit of money back in the form of royalties but it all gets spent on new equipment, our old van etc-so I couldn't say exactly how much we've had.

R: I NOTICED ALL THE ANIMAL RIGHTS TRACKS ON THE ALBUM WERE WRITTEN BY 'BUZBY', WHY WAS THIS? ARE YOU ALL INVOLVED IN ANIMAL RIGHTS IN SOME WAY OR OTHER?

J: Buzby was the best person at writing Animal Rights lyrics, he had a lot of positive/angry feelings in that direction. Having said that, it doesn't mean the rest of us didn't care about animals. We're all vegetarians it's just that he was best at writing them.

R: A LOT OF PEOPLE WHO WENT TO THE M.D.C GIG IN LONDON (OCT '87, I THINK) WERE DISAPPOINTED AT NOT SEEING YOU, WHAT EXACTLY HAPPENED?

J: It's a very long story, the night before the London gig we played Nottingham with M.D.C, Chaos UK, but on our way to that show our van had broke down and we only just made it! So on the morning of the London gig we frantically searched around for spare parts to fix our ill van, we eventually got going at 3pm only to get caught in mega traffic jams leading into London. This made us quite late and when we finally arrived everyone was saying 'Ripcord' can't play even though there was ample time for us. It was all down to the fucking scum Clarendon management.

R: THERE ARE A LOT OF RUMOURS FLYING ABOUT AT THE MOMENT (VROOOO! THERE GOES ONE) TO DO WITH M.D.C AND THEIR TOUR, THE RUMOURS BEING ABOUT THEIR INSISTANCE IN STAYING IN HOTEL ROOMS AND ALSO THEIR INSISTANCE IN BEING FLOWN TO LIVERPOOL AFTER A HEAVY NIGHT ON THE BOTTLE, WHAT DO YOU THINK ABOUT THIS? TO YOUR KNOWLEDGE IS IT TRUE?

E OF POWER

J: Yes, to our knowledge it is TRUE unfortunately. For all they have preached in the past M.D.C sure seemed to have mellowed out alot over the years. On stage they were still very good but off it they were difficult and very 'Pop Starish' in their attitudes. Shane (Manic Ears) set up the U.K. leg of their Euro-Tour and I think he lost something like £1,500-£2,000 due to their extravagant living!!!

R: WHERE WOULD YOU LIKE TO VISIT IF YOU HAD THE OPPORTUNITY AND THE CHOICE? WHY?

J: There are many places I would like to visit but at present I wouldn't say no to a trip to Australia or California somewhere nice 'n' hot 'cos it's too bloody cold and windy in Weston!!!!

R: WHAT IS WESTON?S?MARE LIKE?IS IT A GROOVY PLACE?

J: Pah! You are joking of course? It's preety similar to most seaside towns- dead in the winter, packed out in the summer!! There's not much going on in Weston, well nothing worth mentioning anyway, it's just full of smooth-wankers and ols grannies.

R: ARE THERE ANY FANZINES, BANDS OR ORGANISATIONS THAT STAND OUT IN YOUR MINDS AS BEING BLOODY MARVELLOUS OR BLEEDIN' AWFUL? WHY?

J: There are loads to many to mention fully here, 'MRR' is great also 'Problem Child', 'Skate Muties' (R: WHAT ABOUT R.O.T?) Hunt Sabs, ALF are great organisations, and bands- wow! There's tons- Heresy, Default, Intense Degree, Final Conflict, Generic, Black Flag, Minor Threat, Jerrys Kids, SSD, Gang Green, B.G.K., Poison Idea, Flag of Democracy, Adrenalin O.D., Offenders, Discharge, N.O.T.A., Circle Jerks, Concrete Sox, 7 Seconds, Visions of Change, and there are loads more they're all killers totally!! Oh yeah and the ultimate gods of COONTAH!! The Destructors YEEAARGH!!!!

R: I AM QUITE INTO TREACLE SANDWICHES WITH TOMAR MARGARINE AT THE MOMENT, ESPECIALLY AFTER A NIGHT OUT UP THE PUB, WHAT IS YOUR IDEAL SANDWICH WHEN AND WHERE WOULD YOU EAT IT?

J: I'm similar to you, I always feel well peckish after a good night out on the piss and when I eventually stagger home I always reach for the spaghetti on toast with cheese and pickle and sometimes a bag of chips as well this is probably why I'm such a fat un-fit bastard!!!

R: HAVE YOU EVER ENCOUNTERED ANY VIOLENCE AT GIGS? HOW DO YOU DEAL WITH IT? WHAT DO YOU DO IF IT OCCURS WHEN YOU ARE PLAYING?

J: Thankfully there hasn't been alot of violence at our shows and we hope it stays that way. Violence was one of the major problems at U.K. gigs a few years ago and that's why most places closed their doors to hardcore. If and when a fight started whilst we were playing we would definately stop and try to calm the situation down.

R: WHAT WOULD YOUR IDEAL WORLD BE LIKE?

J: Free from all nuclear weapons in fact weapons of ALL types, nuclear stations/dump sites. No smoothie dickheads or red neck boneheads would be permitted entry and there would be killer hardcore jukeboxes in every pub blaring out Discharge at all hours and all the beer would be free and I would own the breweries that make Newcastle Brown Ale.

R: ANYTHING ELSE YOU WOULD LIKE TO ADD OR TELL US? MAYBE A STORY ABOUT AN EMBARRASSING MEDICAL CONDITION?

J: Er.... I don't think so pal! Anyway cheers for the interview and anyone wishing to write please do but send a S.A.E for a definite reply O.K. Bye.... John 'Ripcord'.

THANKS TO JOHN FOR THE INTERVIEW, NICE ONE! HE'S NOW GOT A NEW ADDRESS AND IT IS: Flat 1, 61 Moorland Road, Weston-S-Mare, Avon. BS23 4HS, U.K.

INFORMATION & DISTRIBUTION



WORDS OF WARNING:
Are as you may or may not know are a record label who have had quite a few releases. Write to: KARL, 50 RONALD RD, NEWPORT, GWENT. NP9 7GF. WALES.

SALAD FROM ATLANTIS:
If you wish to book them for a gig ring the ARP office, you'll probably have to leave a message on the answer machine. Phone: (0273) 542353 ask for Lee.

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